



# ANTHOLOGY OF SACRED SONG



CELEBRATED  
ARIAS SELECTED  
FROM  
ORATORIOS  
BY OLD AND  
MODERN  
COMPOSERS  
EDITED BY  
MAX SPICKER

VOL. 1. SOPRANO  
2. ALTO  
3. TENOR  
4. BASS

NEW YORK · G. SCHIRMER

# Anthology of Sacred Song

## Soprano

### Index of Oratorios

	PAGE
Abraham (B. Molique)	
<i>Aria. I will extol thee, my God</i>	147
Alexander Balus (G. F. Händel)	
<i>Aria. Subtle Love, with fancy viewing</i>	63
Calvary (L. Spohr)	
<i>Recit. and Aria. When this scene of trouble closes</i>	176
Creation, The (J. Haydn)	
<i>Recit. and Aria. With verdure clad the fields appear</i>	95
<i>Recit. and Aria. On mighty pens uplifted soars</i>	100
Destruction of Jerusalem (M. Blumner)	
<i>Recit. and Aria. Thou sittest on Thy judgment-seat</i>	18
Eli (M. Costa)	
<i>Recit. and Aria. I will extol Thee, O Lord</i>	24
Elijah (F. Mendelssohn)	
<i>Aria. Hear ye, Israel</i>	134
Engedi (L. van Beethoven)	
<i>Recit. and Aria. Praise ye Jehovah's goodness</i>	7
Golden Legend, The (Sir A. Sullivan)	
<i>Aria. My Redeemer and my Lord</i>	183
Harvest Cantata (C. M. von Weber)	
<i>Recit. and Aria. Then does mem'ry turn to days</i>	192
<i>Recit. and Aria. Once more we see the good by God</i>	195
<i>provided</i>	
Hercules (G. F. Händel)	
<i>Aria. My father! Ah! methinks I see</i>	67
Holy City, The (A. R. Gaul)	
<i>Aria. These are they which came out of great tribulation</i>	39
Jephtha (G. F. Händel)	
<i>Recit. and Aria. Farewell, ye limpid springs and floods</i>	71
Jephtha and His Daughter (C. Reinthaler)	
<i>Aria. Why art thou cast down, O my soul?</i>	166
Joshua (G. F. Händel)	
<i>Aria. Oh! had I Jubbah's lyre</i>	76
Judas Maccabæus (G. F. Händel)	
<i>Aria. Pious orgies, pious airs</i>	80
Judith (C. H. H. Parry)	
<i>Aria. I will sing unto the Lord a new song</i>	154
Light of the World, The (Sir A. Sullivan)	
<i>Recit. and Aria. Lord, why hidest Thou Thy face?</i>	186

# Anthology of Sacred Song

## Soprano

### Index of Oratorios—Continued

	PAGE
<b>Mary Magdalen</b> (J. Massenet)	
<i>Recit. and Aria. 'Twas even here those words were spoken</i>	129
<b>Messiah</b> (G. F. Händel)	
<i>Aria. Rejoice greatly, O daughter of Zion!</i>	47
<i>Aria. How beautiful are the feet of them</i>	53
<i>Aria. Come unto Him, all ye that labor</i>	55
<i>Aria. I know that my Redeemer liveth</i>	58
<b>Moses</b> (S. de Lange)	
<i>Aria. How beautiful are Thy dwellings, O Lord</i>	124
<b>My spirit was in heaviness</b> (J. S. Bach)	
<i>Aria. Sighing, weeping, sorrow, need</i>	5
<b>Ode on St. Cecilia's Day</b> (G. F. Händel)	
<i>Aria. The soft complaining flute</i>	82
<b>Paradise Lost</b> (A. Rubinstein)	
<i>Aria. Tho' all triumphant the heav'nly powers</i>	171
<b>Pentecost Cantata</b> (J. S. Bach)	
<i>Aria. My heart ever faithful</i>	1
<b>Resurrection of Lazarus</b> (R. Pugno)	
<i>Recit. and Aria. Thou, to Whom Galilee kneeleth</i>	160
<b>Samson</b> (G. F. Händel)	
<i>Aria. Let the bright Seraphim</i>	87
<b>Saul</b> (F. Hiller)	
<i>Recit. and Aria. They fled, the gloomy powers</i>	117
<b>Seasons, The</b> (J. Haydn)	
<i>Recit. and Aria. O how pleasing to the senses</i>	109
<b>Seven Last Words, The</b> (S. Mercadante)	
<i>Aria. Thousands of sins oppress me</i>	143
<b>St. John's Eve</b> (F. H. Cowen)	
<i>Recit. and Aria. Say, what dost thou bear in the secret deep?</i>	30
<b>St. Paul</b> (F. Mendelssohn)	
<i>Aria. Jerusalem! Jerusalem! Thou that killest the prophets</i>	140
<b>St. Peter</b> (Sir J. Benedict)	
<i>Aria. I mourn as a dove</i>	14
<b>Susanna</b> (G. F. Händel)	
<i>Recit. and Aria. Beneath the cypress' gloomy shade</i>	92
<b>Ten Virgins, The</b> (A. R. Gaul)	
<i>Aria. Sun of my soul, Thou Saviour dear</i>	43

# Anthology of Sacred Song

## Soprano Index of Authors

- BACH, J. S.** Pentecost Cantata  
*Aria. My heart ever faithful* 1  
**My spirit was in heaviness**  
*Aria. Sighing, weeping, sorrow, need* 5
- BEETHOVEN, L. van** **Engedi**  
{ *Recit. What sorrow pierceth the righteous David's heart?* 7  
{ *Aria. Praise ye Jehovah's goodness*
- BENEDICT, Sir J.** **St. Peter**  
*Aria. I mourn as a dove* 14
- BLUMNER, M.** **Destruction of Jerusalem**  
{ *Recit. Unfaithful heart!* 18  
{ *Aria. Thou sittest on Thy judgment-seat*
- COSTA, M.** **Eli**  
{ *Recit. Open unto me the gates of righteousness* 24  
{ *Aria. I will extol Thee, O Lord!*
- COWEN, F. H.** **St. John's Eve**  
{ *Recit. O peaceful night!* 30  
{ *Aria. Say, what dost thou bear in the secret deep?*
- GAUL, A. R.** **The Holy City**  
*Aria. These are they, which came out of great tribulation* 39  
**The Ten Virgins**  
*Aria. Sun of my soul, Thou Saviour dear* 43  
**The Messiah**  
*Aria. Rejoice greatly, O daughter of Zion!* 47  
*Aria. How beautiful are the feet of them* 53  
*Aria. Come unto Him, all ye that labor* 55  
*Aria. I know that my Redeemer liveth* 58  
**Alexander Balus**  
*Aria. Subtle Love, with fancy viewing* 63  
**Hercules**  
*Aria. My father! Ah! methinks I see* 67  
**Jephtha**  
{ *Recit. Ye sacred priests!* 71  
{ *Aria. Farewell, ye limpid springs and floods*  
**Joshua**  
*Aria. Oh! had I Jubal's lyre* 76  
**Judas Maccabæus**  
*Aria. Pious orgies, pious airs* 80  
**Ode on St. Cecilia's Day**  
*Aria. The soft complaining flute* 82  
**Samson**  
*Aria. Let the bright Seraphim* 87  
**Susanna**  
{ *Recit. I know the pangs that cleave the bleeding heart* 92  
{ *Aria. Beneath the cypress' gloomy shade*



# Anthology of Sacred Song

## Soprano

### Index of Authors—Continued

HAYDN, J.	The Creation	
	{ Recit. And God said, Let the earth bring forth grass	95
	{ Aria. With verdure clad the fields appear	
	{ Recit. And God said, Let the waters bring forth abundantly	100
	{ Aria. On mighty pens uplifted soars	
	The Seasons	
	{ Recit. O welcome now, ye groves and bowrs	109
	{ Aria. O how pleasing to the senses	
HILLER, F.	Saul	
	{ Recit. Hail, David, our deliv'rer!	117
	{ Aria. They fled, the gloomy powers	
LANGE, S. de	Moses	
	{ Aria. How beautiful are Thy dwellings, O Lord	124
MASSENET, J.	Mary Magdalen	
	{ Recit. 'Tis in vain that I seek a retreat	129
	{ Aria. 'Twas even here those words were spoken	
MENDELSSOHN, F.	Elijah	
	{ Aria. Hear ye, Israel! Hear what the Lord speaketh	134
	St. Paul	
	{ Aria. Jerusalem! Jerusalem! Thou that killest the prophets	140
MERCADANTE, S.	The Seven Last Words	
	{ Aria. Thousands of sins oppress me	143
MOLIQUE, B.	Abraham	
	{ Aria. I will extol Thee, my God	147
PARRY, C. H. H.	Judith	
	{ Aria. I will sing unto the Lord a new song	154
PUGNO, R.	The Resurrection of Lazarus	
	{ Recit. Yea, mystery supreme by the tomb is concealed	160
	{ Aria. Thou, to Whom Galilee kneeleth	
REINTHALER, C.	Jephtha and His Daughter	
	{ Aria. Why art thou cast down, O my soul?	166
RUBINSTEIN, A.	Paradise Lost	
	{ Aria. Tho' all triumphant the heav'nly powers	171
SPOHR, L.	Calvary	
	{ Recit. Hast Thou for me a look, a thought?	176
	{ Aria. When this scene of trouble closes	
SULLIVAN, Sir A.	The Golden Legend	
	{ Aria. My Redeemer and my Lord	183
	The Light of the World	
	{ Recit. Where have they laid Him?	186
	{ Aria. Lord, why hidest Thou Thy face?	
WEBER, C. M. von	Harvest Cantata	
	{ Recit. Yet not alone of labor comes our plenty	192
	{ Aria. Then does mem'ry turn to days	
	{ Recit. The gracious Father hears us when we call	195
	{ Aria. Once more we see the good by God provided	

# Pentecost Cantata.

## Aria.

JOH. SEB. BACH.

*Con moto.*

Voice.

Piano.

*p*

*mf*

*legato*

*mf* *giubiloso*

My heart ev-er faith-ful, Sing prais-es, be joy-ful,

*dim.* *p*

My heart ev-er faith-ful, sing

*mf* *dim.* *p*

prais-es, be joy-ful, sing prais-es, be joy-ful, Thy Je-sus is near, My

heart ev-er faith-ful, Sing prais-es, be joy-ful, sing prais-es, be joy-ful, Thy

Je-sus is near!

A-way with complain-ing, a-way with com-plain-ing, Faith

ev-er maintain-ing, My Je-sus is here; A-way with com-plain-ing, Faith

ev-er maintain-ing, My Je-sus is here, My Je-sus is here.

*mf* *cresc.*

*mf* *mf*  
A - way with com-plain-ing, a - way—with complain-ing, Faith

*p*

*mf*  
ev - er maintain - ing, My Je - sus is here. My heart ev-er faith-ful, Sing

prais - es, be joy - ful, My

*mf* *dim.*

*f* *mf*  
heart ev-er faith-ful, Sing prais - es, be joy - ful, sing prais - es, be joy - ful, Thy

*p*

Je - sus is here, Sing praises, be joy-ful, sing prais-

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

- es, be joy-ful, My heart ev-er faith-ful, Sing

*mf* *p* *mf*  
*dim. col canto* *p dol.*

The second system of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and then mezzo-forte (*mf*) again. The piano accompaniment includes a *dim. col canto* (diminuendo, with the voice) section and a *p dol.* (piano, ad libitum) section.

prais - es, be joy- ful, sing prais - es, be joy - ful, Thy Je - sus is here.

*f* *allargando* *a* *mf*  
*col canto*

The third system of the musical score. The vocal line features a forte (*f*) dynamic and an *allargando* (ritardando) section. The piano accompaniment includes a *col canto* (with the voice) section and a mezzo-forte (*mf*) section.

*tempo* *cresc.* *f*

The fourth system of the musical score. This system contains only the piano accompaniment. It begins with a *tempo* marking and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

# My Spirit was in Heaviness.

Aria.

JOH. S. BACH.

Andantino. (♩ = 96)

*p espress.*

*p*

*dolce con dolore*

Sighing, weeping, sor-row, need, sighing,

*p*

weeping, anxious longing, fear of death, rend my trou-bled heart in

*cresc.*

twain, I am torn by grief and pain; Sighing, weeping, sor-row, need, sorrow,

*mesto* *p*

need, anxious longing, fear of death, Sigh-ing, weeping, sor-row,

*cresc.*

need, sighing, weep-ing, sorrow, need, rend my troubled heart in twain, I am torn by grief and

*mf* *p* *rall.* *a tempo*

pain; sigh-ing, weeping, sor-row, sor-row, need.

*mf* *rall.* *p espress.*

*p* *riten.*

Edited by  
Max Spicker.

# Engedi.\*)

Recitative and Aria.

L. v. BEETHOVEN.

Allegro. (♩ = 120)

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef has a key signature of two sharps (F# and C#). The music begins with a piano (p) dynamic. The second system continues the piano accompaniment, with a forte (f) dynamic marking in the bass line.

Prophetess. Recit.

What sorrow pierceth the righteous David's heart! De-

*poco adagio* *cresc.*

The vocal line for the Prophetess is in a treble clef with a key signature of two sharps. The piano accompaniment is in a bass clef with a key signature of two sharps. The tempo is marked *poco adagio* and the dynamics include *cresc.*

jected on the earth he lies, He fears the Lord for-sakes him, and suffers the pains of

*p*

The vocal line continues in the treble clef. The piano accompaniment is in the bass clef, featuring a piano (p) dynamic.

*tranquillo*

hell. How blest the man who trusts in God, and walk-eth in the paths of

*più mosso*

The tempo changes to *tranquillo*. The vocal line is in the treble clef. The piano accompaniment is in the bass clef, with a *più mosso* marking.

wis-dom; The Lord ex-alt-eth, ex-alt-eth him He loves.

*p*

The vocal line continues in the treble clef. The piano accompaniment is in the bass clef, with a piano (p) dynamic.

\*) The music to this Oratorio has been adapted from Beethoven's "Christ on the Mount of Olives."



*mf* To God belong-eth vengeance, *f largamente* The haughty shall be humbled.

*Allegro*

*ff*

**Aria.**  
**Larghetto.** (♩ = 80) *mf* Praise, praise ye Je - ho - vah's

goodness, And bless His ho - ly name! He hears the meek and

low-ly, the meek and lowly; The proud, the proud He brings to shame.

Praise Him, oh praise His ho - ly

*cresc.*

Allegro. (♩ = 138)

name.

*fp*

*sf*

*sf*

*mf con spirito*

Oh, praise Him, praise Him, all ye

*cresc.* *dim.* *p*

na-tions! How blest are they, how blest, how blest are they,

*cresc.* *ff*

*p* how blest, how blest are they, Who trust in God and

*cresc.* love Him, and all His laws o - bey, who trust and love.

— Him, and all — His laws o - bey, who

trust in God and love Him, who love Him, and

all His laws o - bey. But

*agitato*

woe! to those who hate Him, or say, "He hath for-

*p*

*energico*

got? The curse of God is on them, De-struction is their

*cresc.*

*molto cresc.*

lot, De-struction, de-struction, de-struction,

*cresc.*

*f* *ff*

is their lot, de-struction, de-struction,

*cresc.* *f* *ff*

*rallent.*

- - - tion is their lot.

*più tranquillo*

*col canto* *p a tempo*

*mf* Oh,

## Tempo I.

praise Him, praise Him, all ye na-tions! Oh, praise Him

and bless His ho - ly name. How blest, how blest are they who trust in

God, in God, and love Him, and all His laws o - bey. How

*cantabile*  
blest, how blest are they Who trust in God, in God and

love Him, Who love, who love

*sempre cresc.*

*tr*

*cresc.*

*mf*

*f*

*p*

*tr*

*cresc.*

Him, and all His laws o - bey! Oh,

praise Him! Oh, praise Him! How blest are they,

How blest are they,

how blest, how blest are they. are they.

## St. Peter.

Aria.

Sir JULIUS BENEDICT.

Andante con moto. (♩ = 76)

The Virgin Mother. *p*

*p* *dolcissimo e sotto voce*

*tranquillo*  
mourn as a dove, I mourn as a

*poco cresc.*  
dove, I shall go soft - ly all my years in the  
*poco cresc.*

*dim.* *pp*  
bit - ter - ness of my soul; I mourn as a  
*dim.* *pp*

dove, I mourn as a dove, I shall go

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

soft - ly all my years in the bit - ter - ness of my

*p* *cresc.* *f* *colla voce*

*p con espressione*

soul. Mine eye mourn - eth by

*p*

rea - son of af - flic - tion, mine eye

*p*

mourn - eth by rea - son of af - flic - tion.

*cresc.* *cresc.*



*mf con passione*

La - bor not to com - fort me, for I will weep bit - ter - ly,

*rall. assai* *p a tempo*  
I will weep bitterly; I mourn as a dove, I

*cresc.* *p*  
as a dove, I shall go soft - ly

*cresc.*  
all my years in the bit - ter - ness of my soul,

*cresc.* *dim.*  
all my years in the

bit - ter - ness of my soul.

*pp* *dolce*

La-bor not to com-fort me, for I will weep

*p con abbandono*

bit - ter - ly, I will weep bit - ter - ly, I. mourn,—

*pp* *dolce assai*

*sempre ppp*

I mourn as a dove.

*ppp*

*perdendosi*

# The Destruction of Jerusalem.

Recitative and Aria.

English version by  
Dr. Th. Baker.

MARTIN BLUMNER.

**Allegro.**

Maria.

Unfaithful heart!

**Recit.**

Dare\_\_ not thou re - main with me!

Maestoso.

Aria. *mf*

mine! Thou

Tromba

*p* *mf* *pp*

sit - test on Thy judg - ment - seat, Thy

*f*

*cresc.*

sword, Je - ho - vah, is up - lift - ed to

*p* *fp*

fall, to fall, to

*fp* *mf* *sfz* *fp* *sfz*

fall up - on the head of the hea - then, thro' whom Thou

*p* *fp*

smit - est Is - ra - el, thro' whom Thou

smit - est, smit - est Is - ra - el.

*Allegro con moto.*  
Nor find we safe - ty, ere a - tonement for de - se -

cra - tion of the ho - li - est of ho - lies, ere a - tone - ment for de - se -

cra - tion of the ho - li - est of ho - lies, until the tur - bid tide of e - vil, un - til the

tur - bid tide of e - vil be turn'd a-way by Is-ra-el, be

turn'd a-way by Is-ra-el, be turn'd a-way by

Is - ra - el. *p agitato* Of all our

sin, the heav - y bur - den doth call for sa-cri-fice as heav - y. As

sa - cri - fice, O Lord, take me, as

*molto cresc.* *f*

sa - cri - fice, O Lord, take me!

*p* *f*

*mf* That once a -

Tromba

*dim.* *mf* *p*

*cresc.* *p espress.*

gain Thy lov-ing kind - ness may shine as Zi - on's ra - diant shield,

*f* *p*

*mf* *cresc.* *p*

that once a-gain Thy lov-ing kind - ness, Lord, shine as

*f* *p*

*p agitato*

Zi - on's ra - diant shield, give I my blood,

*pp*

*poco a poco cresc.*

give I my blood; with stain - less hands I

*agitato*

shed it now for Is - ra - el, give I my blood,

*poco a poco cresc.*

give I my blood, with stain - less hands I

*f cresc.*

shed it now, Tromba I shed it now for

*ff*

Is - ra - el!

*dim.*

*p pp*



## Eli.

## Recitative and Aria.

MICHAEL COSTA.

Recit.  
Maestoso.

O - pen un - to me the gates of right - eous - ness; I will go in - to

them, I will go in - to them, and I will praise the Lord!

Aria.  
Allegro con brio. (♩ = 132)

I will ex - tol Thee, O Lord, I will ex - tol Thee, O Lord, for Thou hast

lift - ed me up, for Thou hast lift - ed me up, and hast not made my

lift - ed me up, for Thou hast lift - ed me up, and hast not made my

foes to re - joice o - ver me. I cri - ed un - to Thee, and Thou hast

*cresc.*

*p*

heal - ed me; I cri - ed un - to Thee, and Thou hast heal - ed

me; Thou hast turn - ed my mourn - ing, my mourn - ing in - to danc - ing, in - to

*cresc.*

*cresc.*

danc - - ing, and gird - ed me with glad - ness, and gird - ed me with

*mf*

*>cresc.*

glad - - - - - ness. I will ex -

*cresc.*

*f*

*mf*

tol Thee, O Lord, for Thou hast lift - ed me up, and hast

not made my foes to re - joice *cresc.*

o - ver me, to re - joice, to re - joice

o - ver me!

I cried un - to

15794

*cresc.*

Thee, and Thou hast heal - ed me, I cried un - to Thee, and Thou hast

*p*

heal - ed me: Thou hast turn - ed my mourn - ing, my mourn - ing in - to

*cresc.*

danc - ing, my mourn - ing in - to danc - ing, my mourn - ing in - to danc - ing, in - to

danc - ing, and gird - ed me with glad - ness, and gird - ed me with

*cresc.* *f*

glad - ness; to the end, that my glo - ry may sing praise to Thee. 0

Lord my God, O Lord my God, I will give

thanks, I will give thanks un - to Thee for - ev -

*p staccato*

er, for

ev - er, I will give thanks, I will give thanks, thanks,

thanks, O Lord, thanks, thanks, my

God, for ever! O,

Lord, my God, my God, I will give thanks un-to

Thee for ever, for

ev er!

15794

## St. John's Eve.

Recitative and Aria.

F. H. COWEN.

Adagio con moto. (♩ = 69)

*p*

*pp*

*p*

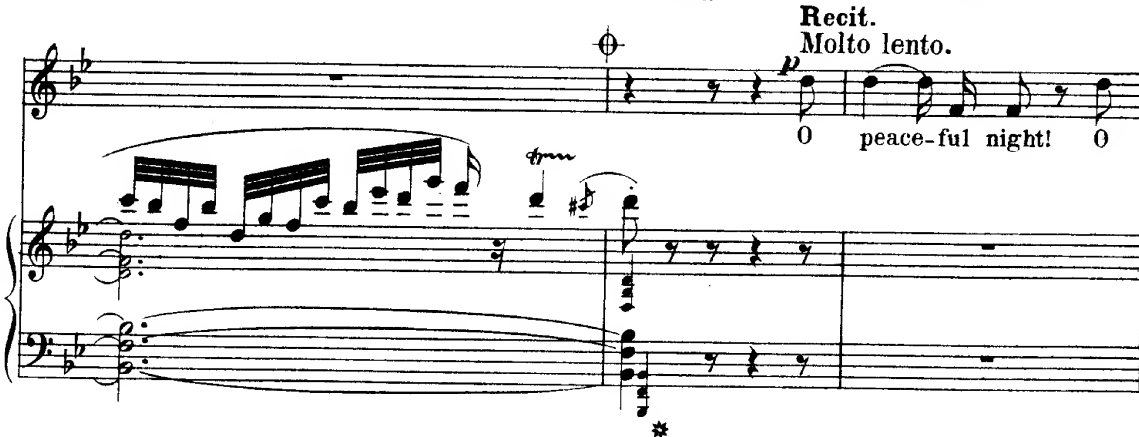
*pp*

*p*

*espress.*

*poco cresc.*

Bars from ♪ to ♪ can be omitted.





*tranquillo* *dim.*

In thy cool depths, if weary and distress'd, The soul may fore-taste have of heav'n's own

*Adagio, come Ima*

rest. —

*p espress.* *dim.*

*Molto moderato, come Ima*

*a tempo*

Now nightin-gale to si-lence gives a voice, — And in the

*cresc.*

still-ness running brooks re-joice; — While o-ver all, with so-lemn, steadfast

*cresc.*

*mf* *dim.* *p*

eyes, The stars, — the stars look down on hu-man des-ti-nies.

0

*sostenuto* *cresc.*  
 night and stars, and ev-'ry bless-ed power That sheds sweet in - flu-ence

*p sostenuto* *cresc.*

*p* *poco cresc.*  
 at this witch-ing hour, On ye I call, ——— on ye I

*p* *espress. il Tema*

*p espress.*  
 call ——— to guide my trembling hand, As here, be-fore the

*p*

*rall.* *Poco andante e tranquillo. (♩ = 54)*  
 Rose of Fate, I stand.

*p* *rall.* *p* *cantabile*

*dim.*

*p tranquillo*  
Say, what dost thou bear —

*p dolce*  
in the se - cret deep Of thy heart, my Rose? — O love-li-est flow'r, a -

wake thee from sleep, — And thine eyes un-close; For fain would I read in their

*dim.* ten - der glow, Read all my des - ti-ny. In sunshine re -

*pp* joice? or in dark-ness weep? — *mf* Rose, which shall it

be! \_\_\_\_\_ Rose, which shall it be? \_\_\_\_\_ As the years pass on, as the  
 years pass on, pass on with un-ceas-ing flow. \_\_\_\_\_ Say,  
 what dost thou whis-per with fra-grant breath, O my dain-ty bloom? Dost  
 speak of life love-less— a liv-ing death, As my drea-ry doom? Or  
 tell'st thou of days— when the voice un-known That flut-ters my heart— With

*pp* *cresc.* *pp* *cresc.*  
*poco rit.* *a tempo* *p*  
*poco rit.* *a tempo* *p*  
*poco rit.* *a tempo* *p*  
*poco cresc.* *p*

*cresc.* *sempre cresc.*

songs of true love from the flow-ry heath, Shall never de-part, shall never depart, But

*cresc.* *sempre cresc.*

*molto espress.* *f*

sing at my side, sing at my side and be all

*f*

*con tenerezza*

mine own. Live on, my sweet Rose,

*p*

till the Christ-mas bells Fill earth and sky; In fade-less beau-ty,

*Re.*

*cresc.*

my heart fore-tells, Thou't meet his eye, Who sure-ly is coming with

*cresc.*

*Re.*

words of fate, Thy lord and mine.

flow'r, dear flow'r, what might compels, What charm of thine, My

lov-er to hast-en, my lov-er to hast-en, what might com-pels my lov-er to

hast-en, my lov-er to hast-en, to hast-en, and

*poco rit. e dim. a tempo*

not be late?

*poco rit. e dim. p a tempo*

*dolce*

*p*

O flow'r, dear flow'r,

*p*

what might com - pels — My lov - er to hast-en, and not be

*mf* *f* *mf*

not be

late?

*f* *dim.* *p*

*Re.* \*

# The Holy City.

39

Aria.

A. R. GAUL.

*ad lib.*

*rit.*

These are they, these are they, which came out of great tribu - la - tion,

*ad lib.*

*rit.*

Andantino. (♩ = 60)

*a tempo*

these are they, — which came out of great trib - u - la - tion,

*a tempo*

*cresc.*

*rit.*

*a tempo*

these are they, which came — out of great trib - u - la - tion,

*cresc.*

*rit.*

*a tempo*

and have wash'd, have wash'd their

robes, and made them white in the blood of the



*mf*  
Lamb, and have wash'd their robes;

*mf catabile*

*accel.* *Più mosso. (♩ = 88)*  
these, these are they; there-fore are they be-

*cresc. accel.* *f*

*sostenuto* *rit.* *dim.*  
fore the throne of God, and serve Him day and night in His

*a tempo* *f*  
Tem - - ple. And they shall shine as the

*a tempo cresc.* *f*  
bright-ness of the fir - mament, and as the stars, the

*cresc.* *f*

stars for\_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for

ev - er and ev - er, for\_ ev - er and ev - er, they shall

shine for\_ ev - er, shine for\_

ev - er. These are they, which

*dim.* *cresc.* *dim.* *sostenuto* *a tempo* *rit.* *a tempo* *p rit.* *Tempo I.* *rit.* *sostenuto* *dim.* *rit.* *p*

*Red.* \*

came out of great trib - u - la - tion, these are they, which

*cresc.* *rit.* *a tempo*

came out of great trib-u - la-tion,

*cresc.* *rit.* *a tempo*

and have wash'd, have wash'd their robes, and made them

*cresc.* *cresc.*

white in the blood of the Lamb. These are

*p* *p*

*pp rit.* *pp rit.* *a tempo* *r. h.*

they, these are they!

15794

# The Ten Virgins.

Aria.

Largo religioso. (♩ = 80.)

A. R. GAUL.

Piano introduction in 3/4 time, key of D major. The music features a melody in the right hand with grace notes and a harmonic accompaniment in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano). The introduction concludes with a repeat sign and a fermata.

Andante religioso. (♩ = 84.)

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is Andante religioso. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Sun of my soul, Thou Sav - iour dear, It is not

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf* (mezzo-forte) and *p* (piano).

night if Thou be near, Oh may no earth - born

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *rall.* (rallentando). Dynamics include *mf* (mezzo-forte) and *p* (piano).

cloud a - rise To hide Thee from Thy servant's, Thy ser - vant's

*p a tempo con tenerezza*

eyes. When the soft dews of kind - ly -

*p a tempo*

*dolce*

sleep My wea - ried eye - lids gen - tly

*mf* *p*

steep, Be my last thought, how sweet to

*mf* *p*

rest For ev - - er on my Sav - iour's

*rall.* *p*

*rall.*

breast!

*a tempo* *rall.*

*Rit.* \*

*mf*

A - bide with me from morn till eve,

*mf*

For with - out Thee I can - not live; A -

*mf*

bide with me when night - is nigh,

*p*

*mf*

*p*

For with - out Thee I dare not die.

*mf*

*mf*

*p dolce*

Come near and bless us when we wake,

*p*

*cresc.*

Ere through the world our way we take,

*cresc.*

*mf* *p* *cresc.*

Till in the o - cean of — Thy love We

*mf* *p* *cresc.*

*rall.* *dim.*

lose our - selves — in — heaven a - bove.

*rall.* *dim.*

*Red. \**

# The Messiah.

47

Zachariah ix: 9, 10.

Aria.

G. F. HÄNDEL.

*Allegro.* (♩ = 96.)

*f*

*con spirito*  
*mf*

Rejoice! re-joice! re-joice — greatly! re-joice! —

O daugh-ter of Zi - on!

O daughter of Zion, re-joice, — re-joice, —



re - joice!

daughter of Zi - on! re - joice great - ly, shout, *ben* 0

*marcato*  
daughter of Je - ru - salem! Be - hold, thy King com - eth

un - to thee, *mf* be - hold, thy King com - eth

15794

un - to - thee, com-eth un - to thee.

*p tranquillo*

He is the

right - eous Saviour, and He shall speak

*cresc.* *p* *p*

peace un-to the hea - then, He shall speak peace, He shall speak peace,

*cresc.* *p*

peace, He shall speak peace un-to the hea - - then, He is - the

*mf* *p*

right - eous Sav-iour, and He shall speak, He shall speak peace,

*poco allarg. e cresc.* *p* *col canto*

peace, He shall speak peace - un-to the hea - -

*mf* *p*

then. Re-joice, re-joice, re-joice -

*p* *f* *p*

greatly, re-joice -

*poco a poco cresc.*

great-ly, O daugh-ter of Zi-on!

shout, O daugh-ter of Je-ru-salem! Be-hold, thy—

King cometh un-to thee, re-joyce, re-joyce

and shout, shout, shout, shout, re-joyce

18794

greatly!

*mf cresc.*  
Re - joice — great-ly, O daugh-ter of Zi - on, shout, *f*

*p cresc.*

O daugh-ter of Je - ru - salem! Behold, thy King cometh un - to

*f largamente*  
thee, behold, thy King com-eth un - to thee.

*p col canto f*

## The Messiah.

Romans X:15.

**Aria.**

G. F. HÄNDEL.

**Larghetto.** (♩ = 108.)

Larghetto. (♩ = 108.)

The first system of the musical score consists of three staves. The top staff is a single melodic line in G-flat major, 12/8 time, starting with a whole rest. The middle staff is the right hand of a piano, starting with a piano (p) dynamic and playing a series of eighth and sixteenth notes, some beamed together. The bottom staff is the left hand of a piano, starting with a piano (p) dynamic and playing a series of eighth and sixteenth notes, some beamed together. The system concludes with a double bar line.

How beau-ti-ful are the feet of them that

preach the gos-pel of peace, how beau-ti-ful are the feet, how

beau-ti-ful are the feet of them that preach the gospel of peace, how

18702

beau-ti-ful are the feet of them that preach the gospel of peace, and

*p*

bring glad ti - dings, and bring glad ti - dings, glad ti-dings of good things, and

*mf*

bring glad ti - dings, glad ti-dings of good things, and bring — glad ti-dings, glad

*p*

*largamente*

ti-dings of good things, glad tidings of good things.

*col canto*

*f*

*f*

# The Messiah.

## Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 116.)

*p espr.*

Come

*con calore*

un - to Him, all ye that la - bor, come un - to Him, ye that

are heav-y la - den, and He will give you rest.

Come

un - to Him, all ye that la - bor, come un - to Him, ye



that are heav-y la-den, and He will give you rest.

*cresc.*

Take His yoke up-on you, and learn of Him, for

*f* *dim.* *p*

He is meek and low-ly of heart, and ye shall find rest, and

*p* *o.*

ye shall find rest, un-to your souls.

*cresc.* *f* *dim.*

*p* Take His yoke up - on you, and learn of Him, *p dolce* for He is meek and

low - - ly of heart, and ye shall find rest, and

*rall.* ye shall find rest, *largamente* un - to your souls.

*p* *cresc.* *f*

## The Messiah.

Aria.

Job XIX:25, 26. — 1 Cor. XV:20.

G. F. HÄNDEL.

*Larghetto.* (♩ = 69.)

*p*

*p con calore*

I know that my Re-deem-er

*f* *p*

liv-eth, and that He shall stand

*f* *p*

at the lat - - ter day up - on the earth;

I know that my Re - deem - er

liv-eth, and that He shall stand at the lat - ter day up-on the

earth, up-on the earth; I know that my Re - deem - er

liveth, and that He shall stand at the lat - - - ter day up-on the earth,

up-on the earth.

*mf poco agitato*  
And tho' worms de -

*p tranquillo*  
stroy this bod-y, yet in my flesh shall I see

*mf*  
God, yet in my flesh shall I see God.

*p dolce con calore*  
I know that my Re-deem-er liv-eth: and tho'

*poco stringendo* *cresc.*

worms de - stroy this bod - y, yet in my flesh shall I see

God, yet in my flesh shall I see God, shall I see

*p* *tranquillo* *cresc.*

God. I know that my Re - deem - er liv - eth.

*f* *cresc.* *stentato*

For now is Christ ris - en from the dead,

*p* *dim.*

the first - - fruits of them that sleep,

of them that sleep, the first - fruits of them that sleep.

For now is Christ risen, for now is Christ

ris-en from the dead, the first - fruits

Adagio. Tempo I.

of them that sleep.

# Alexander Balus.

63

Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 63.)

*f* *cresc.* *mp* *cresc.*

*\* dolce*

Sub - tle Love, with fan - cy viewing Rapt' - rous joys on joys en -

*\* p* *dol.*

su - ing, Plays a - round my cap - tive heart, my cap - tive heart, sub - tle



*leggiero* *cresc.*

Love plays, ——— plays,

*p* *cresc.*

— Rapt'-rous joys — on joys — en - su - ing, Plays a - round — my cap - tive

heart.

*mf* *cresc.* *f*

*p* *poco cresc.*

Sub - tle Love, with fan - - cy view - ing Rapt'rous joys on joys en -

*mf*

su - ing, rapt'rous joys on joys — en - su - ing, Plays a - round my cap - tive

heart, *p* plays a - round my cap - tive heart, *3* plays a - round my captive

heart. *cresc.* *f* Sub - tle Love, with fan - cy

view - ing, *3* Plays a - round my cap - tive heart, *allarg.* plays a - round my cap - tive

heart. *f a tempo*

*p con grazia* *allarg.* *cresc.* *Fine.* *p* Cau - tious rea - son fain - would

*mf* ease me, But all ef - forts to re - lease me *p* On - ly deep - er fix the

*mf* *dim.* *p*

*p* dart, on - ly deep - er fix *mf* the dart, the dart, *p* the dart,

*p* *mf* *p*

*mf* — But all ef - forts to re - lease me On - ly deep - er fix the

*cresc.*

*Adagio.* *p* dart, on - ly deep - er fix the dart.

*p col canto* *f* Tempo I. >

*allarg.* *p* Dal Segno al Fine.

## Hercules.

Aria.

G. F. HÄNDEL.

*Larghetto.*

*con sentimento*  
*p*  
 My father! ah! methinks I

see The sword in-flict the dead - ly wound; He bleeds, he falls in a - go -

ny, he bleeds, he falls in a - go - ny, Dy - ing he bites the crim - son

*mf.* *con abbandono*

ground, dy - ing he bites the crim - son ground, dy - ing he bites the crim - son

*f con dolore* *p*

ground. My fa-ther! ah! methinks I see The sword in-flict the dead-ly

*morendo* *Adagio.*

wound; He bleeds, he falls in a - gony, Dy-ing he bites the crim - songround.

*Larghetto.*

*p* *espress.*

*dolce*

Peaceful rest, peaceful rest, dear

*cantabile*

pa - rent shade, dear pa - rent shade,

*sempre dolce ed espress.*

Light the earth be on thee laid! In thy

daugh - ter's pi - ous mind All thy vir - tues, all thy

*cresc.*

vir - tues live en-shrin'd,

*p*

In thy daugh - ter's pi - ous mind All thy virtues, all thy

*poco cresc.*

vir - tues live en - shrin'd, In thy daugh - ter's

*poco cresc.*

*mf*

pi - - ous mind All thy vir-tues live en -

*dim.*

*p*

shrin'd; peaceful rest, dear parent shade, in thy

*pp*

daugh - ter's pi - ous mind all thy vir-tues live en - shrin'd.

*p*

## Jephtha.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

*mf* *serioso*

Ye sa - cred Priests! whose hands ne'er yet were stain'd with hu - man

blood, Why are ye thus a - fraid to ex - e - cute my Fa - ther's will?

*tranquillo*  
The call of Heav'n with humble res - ig - na - tion I o - bey.

Aria.

Larghetto. (♩ = 112.)

*con espress.*  
Fare-well! fare-well, ye



lim-pid springs and floods, Fare-well! farewell, ye limpid springs and floods, Ye

flow'ry meads and ma - zy woods. Farewell! fare - well, thou busy world, where

reign Short hours of joy and years, and years of pain. Farewell,

farewell, fare - well, ye lim-pid springs and floods, Farewell! fare-

*riten.* *a tempo* *p* *a tempo*

well, thou bus - y world, thou bus - y world, where reign Short hours — of joy and

*cresc.* *ad.* *p con* *cresc.* *p*

*dolore*

years of pain, and years of pain, short hours of joy and

*p*

*riten.* *p* *pp* *rall.*

years of pain. Farewell! farewell! fare-well!

*riten.* *p* *dim.* *pp* *rall.*

Andante larghetto. (♩ = 80.)

*mf*

Bright - er scenes I seek a-bove,

*mp* *mf*

bright - er scenes I seek a-bove, In the realms of peace and love,

*p*

*cresc.*

— in the realms of peace and love, Bright - er scenes I seek a-bove,

*cresc.*

First system of a musical score in G major (one sharp). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "In the realms of peace and love, in the realms of". The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic eighth-note pattern in the left hand.

Second system of the musical score. The vocal line continues with "peace and love, Bright - er scenes I". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *dim.* (diminuendo). The system concludes with a piano (*p*) dynamic marking.

Third system of the musical score. The vocal line continues with "seek a - bove, brighter scenes I seek a - bove,". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a piano (*p*) dynamic marking.

Fourth system of the musical score. The vocal line repeats "In the realms of peace and love, Bright - er scenes I". The piano accompaniment includes *mf* (mezzo-forte) and *dim.* (diminuendo) markings, and concludes with a piano (*p*) dynamic marking.

*cresc.* *mf*

seek a-bove, bright - er scenes I seek a - bove, In the realms of

*cresc.*

peace and love, in the realms of peace and love,

*f* *rit.* *largamente*

Bright - er scenes I seek a-bove, In the realms of peace and love.

*rit.* *f col canto*

Tempo I.

*f* *maestoso*

*rit.*

## Joshua.

Aria.

G. F. HÄNDEL.

Allegro. (♩ = 100.)

*f*

*Achsah.* *con spirito* *mf*

Oh! had I Jubal's lyre, Or Miriam's tuneful voice, Oh!

*mp*

*p*

had I Jubal's lyre, Or Miriam's tune-ful voice, To sounds like his I

*mf* *p* *mf*

would aspire, to sounds like his I would aspire, In songs like hers, in

*mf* *p*

songs like hers re - joice,

*p* *cresc.*

in songs like hers re -

joice, in songs like hers rejoice.

*cresc.* *poco allarg.* *col canto* *f a tempo*

Oh! had I Jubal's lyre, Or

*mf* *p*

Miriam's tune-ful voice, Oh! had I Jubal's lyre, Or Miriam's tune-ful voice, To

*p* *p*

*cresc.*

sounds like his I would — aspire, In songs like hers, in

songs like hers re - joice,

*cresc.* *f*

in songs like hers re -

*cresc.*

*poco allarg.* *f*

joice, in songs like hers rejoice.

*col canto* *a* *p*

*tempo* *p*

My hum - ble strains but

faint - ly show How much to heav'n and thee I owe, My

hum - ble strains but faint - ly show How much to heav'n and

*p*

*largamente*

thee I owe, how much to heav'n and thee I owe. *Tempo I.*

*col canto*

*f*

*tr*

*rall. tr*



# Judas Maccabaeus.

Aria.

G. F. HÄNDEL.

Largo e sostenuto. (♩=76.)

*mp* *cresc.*

Pi-ous or - gies, pi-ous airs,

De - cent sor-row, decent prayers, Will to the Lord ascend, and

*cresc.*

move His pit - y, His pit - y and regain His love. Pi-ous

*triquillo* *p*

orgies, pi-ous airs, Decent sorrow, decent sorrow, de - cent prayers,

*p* *mp*

*mf*  
Will to the Lord as-cend, and move His pit - y,

His pit - y, and re-gain His love. *p* Pi-ous orgies, *mf* pi-ous airs, Decent

sor - row, de - cent prayers, *p* Will to the Lord as-cend, and *cresc.*

move His pit - y, *allarg.* His pit - y, and re - gain His *col canto*

love. *mf* *p* *rall.*

## Ode on St. Cecilia's Day.

Aria.

G. F. HÄNDEL.

Andante. (♩ = 84.)

*mp cantabile*

*p dolce*

The soft com - plain - - -

*dolce*

- ing flute *p* In dy - ing notes dis - cov - ers

The woes of hope - - less

lov - ers, Whose dirge is whis - per'd,

*pp* whis - per'd, whis - per'd by the war - bling lute, by the  
*pp*

54

war - - - - -

bling lute.

*tranquillo*

A musical score for the song "The Rose Tree". The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of four measures of whole notes, each with a different note: G4, A4, B4, and C5. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C13

The soft com - plain - - - - - ing flute, the soft com -

plain - - - ing flute In dy-ing notes dis

cov - ers The woes of hope - less lov - ers, Whose dirge - is

whis - per'd, is whis - per'd, whisper'd,

by the war -

bling lute, whose dirge is

whisper'd by the war - bling

lute,

First system of music. The lute part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is two sharps (F# and C#).

*poco riten.* *Adagio.*

whose dirge is — whis-per'd by the war — — — bling

*col canto*

Second system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is marked *poco riten.* and *Adagio.* The lyrics are "whose dirge is — whis-per'd by the war — — — bling". The piano part is marked *col canto*.

lute.

*f* *a tempo*

*8va*

Third system of music. The lute part is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is marked *a tempo*. The piano part is marked *f* and *8va*.

*8va ad lib.*

Fourth system of music. The piano accompaniment is in the lower staff. The tempo is marked *8va ad lib.*

*dolce*

*Adagio.*

Fifth system of music. The piano accompaniment is in the lower staff. The tempo is marked *Adagio.* The piano part is marked *dolce*.

*a tempo*

*f* *8va*

Sixth system of music. The piano accompaniment is in the lower staff. The tempo is marked *a tempo*. The piano part is marked *f* and *8va*.

## Samson.

Aria.

G. F. HÄNDEL.

Andante. (♩ = 76.)

*f pomposo*  
*con ottava ad lib.*

*mf* Let the bright Ser - a - phim, in  
*p*

*f marcato*  
burn - ing row, Their loud up - lift - ed  
*f*  
*con ottava ad lib.*

An - gel - trumpets blow.



Let the bright Ser - a - phim, *mf* in burn - ing row, in

burn - ing, burn - ing row, Their loud up - lift - ed An - gel -

*cresc.* trum - pets blow, *tr f* their loud up - lift - ed An - gel -

trum - - pets blow,

*cresc.* *mf*

*mf* their loud, *mf* their

*p*

*cresc.* loud up - lift - ed An - - gel - trum - pets blow. *f*

*con ottava ad lib.*

*mf* Let the bright Ser - a - phim, in *p*

burn - ing row, *mf* in burn - ing, burn - - *p*

*f*

- ing row, *f* Their loud up - lift - ed *f*

An - gel-trumpets blow, their loud up - lift - ed Angel-trumpets blow,

*f* *col canto*

*mf* their loud up - lift - ed An - gel -

*mf* *p*

trum - pets blow:

*f* *con ottava ad lib.*

*p con anima* Let the Cher - u - bic host, in tune - ful choirs, Touch

*p*

their immor-tal harps\_ with gold - en wires, *mf* Let the Cher-u-bic host, in\_

tune - ful choirs, Touch their im - mor-tal harps, touch their immor-tal harps\_

*cresc.* with gold - en wires,

*poco rallent. e cresc.* touch their immor-tal harps with gold - en *col canto*

wires. *cresc.*

# Susanna.

## Recitative and Aria.

G. F. HÄNDEL.

*Recit. mf*

I know the pangs that cleave the bleed - ing heart,

*mf*

*p*

Still in my breast I feel the point - ed dart.

An hum-ble swain did all my pains cre - ate, An hum-ble swain best

*con dolore*  
*p*

suit - ed with my state; But Death soon seiz'd him, an un - time - ly prize!

*mf*

And tore the youth for ev - er from my eyes.

*p*

*Largo. (♩ = 80.) Alla Siciliana. dolce e tranquillo*

*p*

Be - neath the cy-press' gloom - y shade, Where

sil - ver lil - ies paint the glade, I saw the love - ly shep-herd laid, Whose

*pp*

loss I still de - plore, whose loss I still de - plore.

*pp*

*p* *mf con*

He was in truth the sweet-est swain, he

*calore*

was in truth the sweet-est swain That ev - er trod the flow - 'ry plain, Or

*p con dolore*

wak'd in virgin's heart a pain, But is, a - las! no more! A - las! a - las! but

*rallent.*

is, a - las! no more!

*rall.* *a tempo* *pp*

# The Creation.

Recitative and Aria.

JOS. HAYDN.

**Recit.** *mf*

And God said, Let the earth bring forth grass, the herb yield-ing

seed, and the fruit-tree yielding fruit af-ter his kind, whose seed is in it -

self up-on the earth: and it was so.

*f*

**Aria.**  
Andante. (♩ = 92.) *con*

With

*p* *fz* *fz*



*tenerenza*

ver-dure clad the fields appear, De-light-ful to the rav-ish'd sense; By flow-ers

*p*

sweet and gay En-hanc-ed is the charm-ing sight, en-

*p*

hanc-ed is the charm-ing sight,

*f* *p* *fz*

*p dolce*

Here fra-grant herbs their o-dors shed, Here shoots the heal-ing

*fz* *p*

*tranquillo*

plant, here shoots the heal-ing plant,

*dolce*

First system of the musical score. The vocal line begins with a trill marked "R.T." and a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. The vocal line includes the lyrics "here shoots the heal-ing plant, the heal-ing plant," followed by a "dolce" marking. The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*fz*) section.

Third system of the musical score. The vocal line continues with the lyrics "here shoots the heal-ing plant." The piano accompaniment features a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) section.

Fourth system of the musical score. The vocal line includes the lyrics "With co-pious fruit the ex-pand-ed boughs are hung;". The piano accompaniment features a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) section.

Fifth system of the musical score. The vocal line includes the lyrics "In leaf-y arch-es twine the sha-dy groves; O'er". The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) section.

loft - y hills ma - jes - tic for - ests wave, ma - jes - tic for - ests

wave. With

ver - dure clad the fields appear, De - light - ful to the rav - ish'd sense;

By flowers sweet and gay En - hanc - ed is the charming sight, en -

hanc - ed is the charming sight. Here

*cresc.* *f* *p* *cresc.* *più f* *p con* *tr* *tr. tenerezza* *p* *f* *p* *fz* *p*

*tranquillo*

fra-grant herbs their o - dors shed, Here shoots the heal - ing plant,

*p*

*leggieriss.*

here shoots the heal -

*pp* *p*

*dolce*

ing plant. Here fra - grant herbs their o - dors shed, Here shoots the

*dolce e cantabile*

heal - ing plant, the heal - ing plant, the heal - ing plant,

*fz*

here shoots the heal - ing plant.

*pp* *f*

# The Creation.

Recitative and Aria.

JOS. HAYDN.

Recit.  
Allegro.

And God said: Let the wa - ters bring  
forth a - bun - dant - ly the mov - ing crea - ture that hath life, and fowl  
that may fly a - bove the earth in the o - pen fir - ma - ment of heav'n.

Aria.  
Moderato. (♩ = 104)

This page contains seven systems of musical notation for piano, arranged in a single column. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The notation is in a key signature of one flat (B-flat) and a common time signature (C). The dynamics include *p* (piano), *f* (forte), and *fz* (forzando). The first system starts with a *p* marking. The second system has *f* and *fz* markings. The third system has *fz* and *p* markings. The fourth system has *fz* markings. The fifth system has *f* markings. The sixth system has *fz* markings. The seventh system has *fz* and *f* markings. The notation includes various note values, rests, and articulation marks.

*mf* On might - y - pens up - lift - ed soars the ea - gle a - loft, the ea - gle a -

*p* *cresc.* *f*

*p* loft, And cleaves the air in swift - est flight, in - swift - est flight to the

*cresc.* *cresc.* *f*

blaz - ing sun, to the blazing sun.

*fz* *f* *p*

*p* His wel - come bids to morn the mer - ry

*p* lark, his wel - come bids to morn the merry lark;

*leggiere*

*dolce*

and coo - ing, and coo - ing

*dolce*

*p* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

calls the ten - der dove his mate, calls the ten - der dove his mate,

*p*

*p*

and coo - ing, and coo - ing calls the ten - der -

dove his mate, calls the ten - - der dove his mate.

*fz* *p* *fz*

*mf* *cresc.*

On might - y pens up - lift - ed soars the ea - gle a - loft;

*p* *cresc.* *p*



*p*  
His wel - come bids to morn the merry

*dolce*  
lark; and coo - ing, and coo - ing

*p tr* calls the ten - der dove his mate, *tr* calls the ten - der

dove his mate, and coo-ing, and coo-ing *tr* calls the ten-der dove his mate, *fz*

*p* calls the ten - der dove his mate, *cresc.* the ten -

der dove his mate.

*pp*

From ev-'ry bush— and

grove re-sound the nigh-in-gale's de-light-ful notes;

No—

grief af- fect- ed yet her breast, Nor to a

*p*

*dolce*

mourn-ful tale were tun'd Her soft,—

*dolce*

her soft, en-chanting lays, her

*p*

*leggerissimo*

soft,

en - chant - ing,

*fz*

*p*

*p*  
her soft, en-chant-ing\_ lays. No\_ grief af -

fect- ed yet her breast, Nor to a\_ mournful tale were

*p*

tun'd Her soft, — her soft, — en-chanting

*p* *tranquillo*

lays, her soft,

en- chant - ing lays, her soft, —

*leggiro*

*cresc.* *mf*

en - chant - ing lays, her soft, en-chant-ing

lays, her — soft, en-chant-ing lays.

*fz* *f*

# The Seasons.

## Recitative and Aria.

JOS. HAYDN.

Poco Adagio. (♩ = 56.)

The piano introduction consists of two systems of music. The first system is in 3/4 time and begins with a piano (*p*) dynamic. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes and rests. The second system continues the melody and bass line, with the right hand featuring more complex sixteenth-note passages.

Recit. *p*

O wel - come now, ye groves and bow'rs!

The recitative is written on a single staff. The piano accompaniment is in 3/4 time, starting with a piano (*p*) dynamic, then moving to pianissimo (*pp*) for the middle section, and returning to piano (*p*) for the final section.

*p*

Ye lof - ty pines, ye

The piano accompaniment continues with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

a - ged oaks! Whose branches lend a cool-ing shade; And

The piano accompaniment continues with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

sweet-ly to the list-'ning ear

*ten.*

*pp*

*pp*

In mur - murs whisp'-ring speak.

*pp*

*p*

O'er

dow - ny moss the purl-ing brook

Its li-quad sil-ver

*p*

rolls;

*pp*

*dolce*

And 'neath the

shade, with sooth-ing hum, The sport-ive in-sects play.

*pp*

*dolce*

The balm-y scent of fra-grant herbs

*tr*

*pp*

On ze-phyr's wing is borne,

*p* *pp* *p*

*p*

and from the ev'n-ing bow'r is

heard The shep-herds tune-ful lay.

*p* *rall.* *f*



**Aria.**  
**Adagio.** (♩ = 56.)

*dolce*

*fz*

*fz*

*dolce espress.*

O how pleas - ing to the

*fz* *p*

sens - es Comes the sweet and cool - ing

breeze! Beams the eye — with joy ex - pand - ed, As the

stream of life per - vades, the stream of life per - vades Thin-

*pp*

vi - go-rat-ed frame, as the stream of life per - vades, — per -

vades— th'in - vi - go - rat - ed frame. *p*

O how pleas - ing to the

sens - es Comes the sweet and cool - ing breeze!

*dolce*  
*sempre legato* Beams the eye with joy ex -

pand - ed, As the stream of life, the

stream of life per - vades Th'in - vi - go - rat - ed, th'in-  
*cresc.*

## Allegro assai. (♩ = 144.)

vi - go - rat - ed frame.

De - light up - lifts the heart, And fan - cy's ma - gic

pow'r, and fan - cy's ma - gic

pow'r O'er

na - ture bears the soul On sweet en - chant - ed wing;

O'er na-ture bears the soul . On sweet, on sweet, on

This system contains the first staff of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. There are triplets marked with a '3' over the notes.

sweet en - chant - ed wing; O'er na

This system continues the musical piece. The vocal line has a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with similar rhythmic patterns and triplets. The key signature remains two flats.

This system shows the continuation of the piano accompaniment. The right hand plays a series of eighth notes, while the left hand provides a steady bass line. The music is written in two staves.

- ture bears the soul On sweet, on sweet en - chant - ed

This system includes the vocal line with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a forte (*f*) dynamic marking. The key signature is two flats.

wing. De - light up - lifts the

leggiere

This system concludes the piece. The vocal line has a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment includes a piano (*p*) dynamic marking and the instruction *leggiere* (light). The key signature is two flats.

heart, And fan - cy's ma - gic pow'r O'er na - ture

*cresc.*

bears the soul On sweet en - chant - ed wing,

*p*

on sweet en - chant - ed wing, — en - chant

*mf* *f*

*fz* *p* *fz* *p* *f* *p*

ed, en - chant - ed

*dim.* *cresc.*

*cresc.*

wing.

*3* *3* *3* *3* *3* *3*

## Saul.

English version by  
Dr. Th. Baker.

Recitative and Aria.

FERD. HILLER.

**Maestoso.** **Recit.**

Voice. Hail, David, our de - liv - 'er!

Piano. **f** **ff**

**fa tempo** **p**

Now prostrate, now pros - trate

**f** **pp**

lies the o - verween-ing foe! The

**ff**

shepherd sling hath o-ver-thrown him quite! De - liv - er'd, de -

**mf** **f**

liv - er'd is the land by his arm, the dar-ing, youthful he - ro!

**f**

Andante mosso. (♩ = 80)

*dolce*

They

*dolce*

fled, the gloom - y pow - - ers, Like as a

*pp*

dream of night, We went from Shi - loh's

*mf*

tow - - ers Prais - - ing Je - ho - - vah's might, prais -

*mf*

- ing Je - ho - vah's, Je - ho - - vah's might. The

*cresc. f dolce*

*ed espress.*

moun-tain and the val-ley, The ce-dars and the palms, The\_

*dolce*

mountain and the val-ley The ce-dars and the palms, Re-joic-ing all did

*f*

ral-ly To ech-o, ech-o

*dolce*

on our psalms. The moun-tain, the ce-dars and the

*p*

palms, The moun-tain, and the val-ley, The ce-dars and the palms, Re-



joic - ing all did ral - ly, re - joic - ing all did ral - ly To

ech - - o, ech - - - o on our psalms.

*Animato. con spirito*  
*mf*  
We told of God the

praises, Now sing a - loud his name Who

us from bondage rais-es, And doth up-lift, and doth up - lift from shame.

*dolce*

Allegro. (♩=92.)

*dolce, con anima*

A - round thy locks en-

*staccato*

*dolce* *cresc.* *f* *p*

twining I lay a gar - land fair, I lay a gar - land fair,

*mf*

Bright as a roy - al - di - a-dem

*f* It shines in ra-diance rare, it shines in ra-diance rare,

*poco riten.*  
Bright it shines in ra-diance rare, bright it shines in ra-diance

*col canto*

*dolce*  
rare. A-round thy locks en-

*a tempo*  
*mf*

twin-ing I lay a gar-land fair, I lay a gar-land

fair, Bright as a roy-al

*mf*

di - a-dem, *f* bright, bright as a roy-al di - a-dem It

shines, it shines, *f* it shines in ra-diance rare,

*f* it shines in ra-diance rare, *ff* Bright as a roy-al di - a-dem *mf*

*f* it shines, it shines in ra- *cresc.* *ff* -diance, in *colla parte*

ra - diance rare. *f* *cresc.* *ff*

124 Edited by  
Max Spicker.  
English version by  
Dr. Th. Baker.

# Moses.

Aria.

S. de LANGE.

*Andante.*

Piano. *p*

*dolce*

How beau-ti-ful, how beau-ti-ful are Thy dwell-ings, O

Lord, how beau-ti-ful, how beau-ti-ful, O Lord of Sa-baoth!

*p*

How beau - - - ti-ful, how beau - ti - ful!

*pp dolce cantabile*

*Poco animato  
mf con calore*

My soul doth long for the

15794

courts of the Lord, the courts of the Lord, in a waste and

*p*

bar - ren land. My heart and my

*mf*

*mp*

*p*

flesh cri - eth out for Thee, the liv - ing God. Thy right

*p*

*rit. p*

*rit.*

Tempo I.  
*molto espressivo*

hand doth pro - tect me and shield me, Thy right

*p*

hand doth pro - tect me and shield me, O Lord,

*rit.*

*cresc.*

*rit.*

*a tempo* *f*

Lord of Sa - ba - oth! How beau - ti - ful, how

*a tempo espressivo* *col canto* *p*

beau - ti - ful are Thy dwell - ings!

*p dolce*

*Recit.* *mf*

For one day, one day in Thy courts is bet - ter, O Lord,

*f* *p* *f* *p*

*cresc.* *p*

bet - ter than a thou - sand else - where. I had rather be a

*cresc.* *p*

*p*

door - keep - er in the house of my God, then to dwell, to dwell in the

*cresc.* *f* *p*

Tempo I.

127

tents of the un - god - ly.

*f*

*con espressione*

*p*

*f*

*dim.*

*dolce*

How beau - ti - ful, how beau - ti - ful are Thy dwell - ings, O Lord!

*p*

How beau - ti - ful, how beau - ti - ful, O Lord of Sa - ba - oth! My\_

*mf*

*Poco*

*animato*

soul doth long for the courts of the Lord, the courts of the Lord, in\_ a

*p*

*Tempo I. molto espr.*

waste and bar - ren land. For

*p*

*mp*



Thy right hand doth pro - tect me, Thy right hand

*p*

— doth pro - tect — me and shield me, O Lord,

*rit.* *cresc.* *a tempo*

Lord of Sa - ba - oth! How beau - ti - ful, how beau - ti - ful

*p*

— are Thy dwell - ings, O Lord,

*cresc.* *p* *cresc.*

— Lord of Sa - ba - oth!

*rall.* *p* *dolce*

# Mary Magdalen.

129

## Recitative and Aria.

J. MASSENET.

**Piano.** *Lento. (♩=52.)*

*p* *poco rit.*

**Recit. *p tranquillo***

(♩=76.) 'Tis in vain that I seek a re-treat still and lone-ly, Where my re-

*pp e sosten. assai*

morse might find me on - ly, And my tears could un-ceasing-ly flow, Re-

*senza rit. dim. assai*

pent-ance a-lone can be - stow, A calm-ness and a peace that the world cannot

*senza rit.*

know.

*poco rit.*

## Aria.

*a tempo dolce*

'Twas e-ven here those words were spo - ken By him, whose gen-tle

*a tempo*

accents could soothe my grief, And here this poor heart near-ly bro -

ken, From that loved voice im-plores re - lief. — Have you not heard him, that

*espressivo con calore*

*dim.* *dolce*

*Red.* \* *Red.* \*

stran - ger ho - ly, God - like, and yet meek and low - ly? All that

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

15794

flows from His lips has a kindness divine, All is di-vine in its

*espress.*

kind- -ness. List, on-ly list, for those hopes— He gave,

*mf*

*mf*

*And* \*

*p più dolce*

Yes, — the hopes that He gave me, Came — from all my

*p più dolce*

*ff*

*ff*

*colla voce*

*And*

*dim.* *rit. assai* *a tempo*

sins to — save me, And o-ver my darkness to shine.

*dim.*

*f*

*l. h.*

*f*

\*

Ah, would He come once more to cheer me, My fears would be

*pp*

still, my doubts would be o'er; Dark thoughts would ne'er a - gain come near

me, Joy and Faith would reign in my soul ev - er - more.

*cresc.* *dim.* *dim.*

Tempo I.  
*dolce*

Have you not heard him, that strang - er ho - ly, God-like, and yet meek and

*ppp* *dolce*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

low - ly? All that flows from His lips has a kindness di - vine,

*f*

All is di-vine in its kind- -ness. List, on-ly list, for those

*mf*

*espress.*

*mf*

hopes — He gave, Yes, — the hopes that He gave me.

*più dolce*

*più dolce*

*Re.* \*

Came, — from all my sins to — save me, and o-ver my dark-ness to

*ff*

*dim.* *rit. assai*

*ff* *colla voce* *dim.*

*Re.* \*

shine.

*dolce*

*Re.* \* *Re.* \* *Re.* \* *Re.* \* *Re.* \*

## Elijah.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 80.)

*p* Hear ye, Is - ra-el! hear what the Lord speaketh: "Oh, hadst thou  
*p* heed - ed, heed - ed my commandments!" Hear ye, Is - ra-el!  
*mf* hear what the Lord speaketh: "Oh hadst thou heed-ed, heed - ed my com-  
*p* mandments, Oh hadst thou heed-ed, heeded my commandments, Oh, hadst thou

heeded my com-mandments!" Who hath believ-ed our re - port?— to

whom is the arm, the arm of the Lord re - veal-ed? to whom is the

arm, the arm of the Lord re-veal-ed? Hear ye, Is-ra-el, hear ye,

Is - ra-el, hear ye, Is - ra-el! hear what the Lord speaketh: "Oh, hadst thou

heed - ed, heed-ed my com-mandments! Oh, hadst thou heed - ed,

*pp* *p* *cresc.* *f* *p* *sf* *cresc.* *pp* *cresc.* *sf dim.* *pp* *cresc.* *f* *mf* *cresc.* *p* *cresc.* *p* *cresc.*



*dim.* *p* *p*

Oh, hadst thou heeded my com-mand-ments!" Hear ye,

*pp.* *f* *p* *f*

*Più Adagio.* *dim.*

*p* *pp* *p* *dim.*

Is-ra-el! Is-ra-el! hear what the Lord speak-eth!

*pp* *col canto*

Recitative.

*p*

Thus saith the Lord, the Redeem-er of Is-ra-el, and his Ho-ly One, to

*pp*

*cresc.* *f* *Allegro maestoso. (♩ = 132.)*

him oppressed by Tyrants; Thus saith the Lord: "I, I am He that

*cresc.* *f* *ff* *ff*

com-fort-eth; Be not a-fraid, be not a-fraid, for I am thy God;

*p* *p*

*sf* *sf*

I, I am He that com-fort-eth, be not a-fraid, be not a-fraid; for

*cresc. sf* *f* *sf* *p*

*cresc.* *f*

I am thy God, I will strength-en thee! I,

*p* *cresc.*

*mf*

the Lord, will strengthen thee, for I, thy

*f* *p*

*f* *f*

God, will strengthen thee. Say, who art thou? Say

*cresc.* *f* *p* *f* *p*

*mf*

who art thou, that thou art a-fraid of a man that shall die;

*p* *cresc.* *f*

*poco più tranquillo*

and for - get-test the Lord, the Lord, thy Mak - er,

*p* *pp*

*cresc. e più agitato*

— who hath stretch - ed forth the heav - ens,

*cresc.* *p*

and laid the earth's foun - da - tions, the earth's foun -

*cresc.* *f*

da - tions? Say, who art thou? I,

*cresc.* *f* *sf* *ff*

I am He that com - fort - eth; Be not a - afraid, be not a -

*sf* *p* *cresc.*

fraid, for I, I am thy God; Be not a -  
 fraid, be not a - fraid, I, I  
 am thy God; Be not a - fraid, be not a -  
 fraid, for I, thy God,  
 will strengthen thee?

*f*  
*cresc.*  
*p*  
*f*  
*cresc.*  
*cresc.*  
*cresc.*  
*ff*  
*ff*  
*p*  
*pp cresc.*  
*f*  
*ff*

## St. Paul.

Matt. xxiii: 37.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 54.)

*pp*

*sf*

*p espress.*

Je - ru - sa - lem! Je - ru - sa -

*pp*

lem! Thou that kill - est the Pro - phets, thou that

*p*

ston - est - them which are sent un - to thee,

*And.* \*

*mf* ston - est - them which are sent, are

sent un - to thee;

*mf* *cresc.* *f*

*dolce* how of - ten would I have gather'd un-to Me thy

*f* *p* *p*

*poco cresc.* *dim.* chil - dren, and ye would not, and ye would -

*dim.*

not! Je - ru - sa - lem! Je - ru - sa -

*p* *cresc.*

lem! Thou that kill - est the Pro - phets, thou that

*f*

ston - est them which are sent un-to thee! Je -

*f* *dim.* *dolce*

ru - sa - lem! Je - ru - sa - lem!

*p*

*cresc.* *dim.* *pp*

# The Seven last Words.

143

Aria.

S. MERCADANTE.

Andante mosso, un poco agitato. (♩ = 80.)

*pp*

*cresc.*

*p* *espressivo con doloroso accento*

*a tempo*

Thousands of sins op-press me! Guil - ty I must con-

*cresc.* *smorz.*

fess me! And all, O Lord! Thou know - est, Yet on me grace be-

*smorz.*



stow - est, In thy all - boun-teous mer - cy, To

look to Thee a-bove, And humbly hope for par-don, In Thy nev-er-end - ing

*rall.*

*p sec. il canto*

love. Ah! when I pon-der On the words of Thy

*a tempo* *p cantabile* *sec.*

*pp*

pray-er, I pause in wonder At the love that could

*a tempo* *sec.*

spare! Then do I, then

*a tempo* *pp* *a tempo*

*cresc.*

do I, then do I feel and

*cresc.*

know, then do I feel and

*cresc.*

know, I may be par-doned

*dim.* *pp*

too, I may be par - doned,

*pp espress.* *dolce*

I may be, may be par - doned, par - doned,

*cresc.* par-doned, I feel I may be par - doned, I *smorz.*

may be par-doned too; I feel and know, I feel and

*p* *cresc.*

*f* *pp* *rf* know that I may be par - doned too, I feel and

*ff* *pp* *f* know, I feel and know that I may be par - doned too, ah!

*rall.* I may be par - doned, I may be pardoned too. *pp*

# Abraham.

147

Aria.

B. MOLIQUE.

*Allegretto. (♩ = 76)*

*mf*

*mf energico*

I will ex - tol Thee, my God, O King, and I will

praise Thy name forev - er - more. I will ex - tol Thee, my God, O King, and I will

*mf*

praise Thy name for ev - er - more, and I will praise Thy name for ev - er - more

*col canto*

*mf*

*f*

*dolce e più tranquillo*

Thy mer - cy, O Lord, is great a - bove the heav - ens, and Thy

*p*

*mf*

truth reacheth un - to the clouds, Thy mer - cy, O Lord, is great a - bove the

*cresc.*

heavens, and Thy truth reach-eth un - to the clouds, Thy truth, Thy

*cresc.*

*dolce*

truth reacheth un - to the clouds. Thou o - pen - est Thine

*p*

hand, and sa-tis-fiest the de-sire of ev-er-y liv - ing thing.

*p* *poco cresc.*

Thou o - pen - est Thine hand, and sa-tis-fiest the de-sire of ev-er-y liv - ing

*mf energico*

thing. I will ex - tol - Thee, my God, O

*mf*

King, and I will bless Thy name for ev - er - more I will ex -

*f*

tol - Thee, my God, O King, I will ex - tol - Thee, my God,

*p* *largamente*

King, and I will praise Thy Name for ev - er - more.

*col canto*

*Allegro moderato. (♩ = 112)*

*mf*

Great is the Lord, and great-ly to be prais-ed,

*dolce*

He is gra - cious, and full of com - pas - sion,

*f*

Great is the Lord, and great - ly to be prais - ed,

*dolce*

He is gra - cious, and full of com - pas - sion,

*f*

He is gra - cious and full of com - pas - sion, and

*dolce*

full of com - pas - sion, He is nigh un - to all

*p*

them, He is nigh un - to all them

*cresc.*

that call \_\_\_\_\_ up - on Him, that call \_\_\_\_\_ up - on Him,

*cresc.*

*mf*

and to them that walk in His ways, \_\_\_\_\_ and to all

*cresc.*

*mf* *p* *cresc.*

*f*

them that call \_\_\_\_\_ up - on \_\_\_\_\_ Him.

*mf* *col canto* *f* *p*

*mf energico*

But the wick-ed shall He cut off from the earth, \_\_\_\_\_ and the trans.

*mf* *f*



*cresc.* *mf*

gressors shall be root-ed out of it, but the wick-ed shall He cut

*p* *mf*

*f*

off from the earth, and the transgressors shall be root-ed out of

*cresc.*

*f* *mf* *f*

it, the trans - gress - ors shall be

*p* *cresc.*

root - ed out of it. Great is the

*p*

*mf* *cresc.* *f*

Lord, great is the Lord and great-ly to be prais - ed,

*p* He is gra-cious, full of com-pas-sion, *mf* let all

flesh *cresc.* bless His ho - ly Name, let all *f* flesh

— bless His ho - ly Name, *cresc.* let all flesh,

let all *f* flesh *p* bless His ho - ly Name.

*p* *f*

## Judith.

Edited by  
Max Spieker.

Aria.

C. H. H. PARRY.

*Allegro maestoso.* (♩ = 84)

*f*

*ff*

*f con brio*

*a tempo*

*rit. cresc. molto*

*f*

*p espr.*

*p*

I will sing un-to the

Lord a new song.

0

*espress.*

Lord, Thou art glo-rious, Won - der-ful in strength, Thou art cloth - -

*cresc.*

- - ed with ma - jes - ty and hon - or: Let all creatures

*mf*

*p*

serve Thee: Thou spak-est, and they were made: Thoudidst send forth Thy

*p*

*cresc.*

Spir - it, and cre - at - - ed them: There is none that can re - sist Thy

*rit. allarg.*

*cresc.*

*rit. col canto*

*a tempo* *p agitato*

voice. The moun-tains shall be mov - ed from their foun -

*p a tempo*

*mf*

da-tions in the wa - ters, The rocks shall melt like

*mf*

*f*

wax at Thy pre - sence, The foun - da - tions of the

*f*

*cresc.*

earth shall shake, they shall reel to and

*cresc.* *f*

*f rit. pesante*

fro like a drunk - ard, when the Lord is come to

*rit. col canto*

ex - e - cute judgment.

*a tempo più tranquillo*

*p*

*pespr.*

Yet is He mer - ci - ful to them that seek Him; And they that

*p*

*cresc.*

trust in Him shall be e - ven as Mount Zi - on, which may not be re - mov - ed, but

*cresc.*

*Animandosi*

standeth fast for ev - er.

*Poco più mosso*

*Animandosi*

*mf cresc.*

*mf*

For e'en as the mountains stand a-bout Je - ru - sa - lem, so

*cresc.*

*mf cresc.*

*cresc.*

standeth the Lord a-bout His peo - ple from this time forth

*f*

*cresc.*

*f con spirito*

for ev - er - more. Break forth, break

*f cresc.*

*rit.*

forth in - to singing, break forth in - to

*f* *con brio*

sing-ing, for the Lord

*ff*

*rit.* *Allegro molto. (♩ = 132)*

— hath de - liv - er - ed His peo - ple Is - ra - el.

*rit. col canto* *f*

*allarg.*



# The Resurrection of Lazarus.

English version by  
Dr. Th. Baker.

Recitative and Aria.

RAOUL PUGNO.

Moderato.

*f* **Recit.**

Yea, mys-ter-y su - preme by the tomb is con - ceal - ed,

And the grave is the thresh - old of a blest re - ward! They who

*a tempo*

dy - ing trust in the Lord, Shall find joys e - ter - nal re - veal - ed.

*p* *animato*

**Recit.** *a tempo*

But if thro' death, O Lord,

*marcato*

**Recit.** *a tempo* *molto riten.*

a - lone\_ we joy may know, What sor - rows are for

*molto rit.*

them re - main - ing here be - low!

*a tempo*  
*col canto* *ff* *dim.*  
*stretto*

*dolciss. e lento*

What sor - rows are for them re - main - ing here be - low!

*col canto*

**Aria.**  
**Andantino.**

*l.h.*  
*p sostenuto*

*p dolce con anima*

Thou, to whom Gal-i-lee kneel-eth in a-do-

ra-tion, Who re-stor-est the soul, in hope-less des-o-la-tion,

*p subito* All calm and pure de-light, joys never-more to wane! *f con espressione* Al-might-y Prophet

*animato molto cresc.* Thou, the Ho-ly Ghost in-spires Thee! *p* Mas-ter and lov-ing

*animato*

*p cresc.*

Friend,— my heart a-lone de-sires Thee! My sigh-ing and my

*f*

pray'rs, shall they all be in vain? My sigh-ing and my

*molto ritenuto*

*largamente* *col canto*

pray'rs, shall they all be in vain?

*rit.*

*p rit.* *p* *l. h.*

*p dolce*

Un - count - ed mir - a - cles Thou hast wrought for our won - der,

*p*

*p subito*

Thou a - fore - time did'st part the o - cean - waves a - sun - der, Their stormy,

*p*

*f con espressione*

war - ring tide Thy word a - lone might tame! Prais - ing Thy lov - ing

*f*

*p molto cresc.*

kind - ness all the na - tions are bend - ing! For Thy di - vine com -

*p cresc.*

pas - sion, O Christ! is nev - er - end - ing! Ah! now for-sake them

not, who be - lieve on Thy name! Ah! now for-sake them

*ff* *molto espressivo*

*largamente* *ff col canto*

not, who be - lieve on Thy name! Al - might - y Pro-phet

*largamente*

Thou! — Al - might - y Pro-phet Thou! —

*ff*

# Jephtha and his Daughter.

Aria.

C. REINTHALER.

Andante quasi Adagio.

*p* Why art thou cast down,

*p* *Red.* \*

O— my soul? and why art thou dis-qui-et-ed with-in me?

*mf*

*p* Why art thou cast down, O— my soul? and why art thou, — and why art

*mf* *cresc.*

*Red.* \*

thou dis-qui - et-ed with-in me?

*p* *Red.* \*

*p* Hope thou in God, hope thou, for I yet shall praise *f dim.*

Him, who is the health, who is the health, who is the health, the *cresc.* *Red. \**

health of my coun-tenance, the health of my coun- *pp*

te-nance. *p* Hope thou in

God! *mf* Hope thou in God! *f cresc.* in God! *cresc.* *Red. \**



*p espressivo*  
*tranquillo*  
 Yea, tho' I

walk in the val-ley of the shad-ow of death, walk in the val-ley of the

*cresc.*  
 shad-ow of death, the val-ley of the shad-ow of

*cresc.*  
 death,

*dolce, con anima*  
 Yet will I fear no e-vil, for Thou art with

me, for Thou art with me, *f* Thy rod and Thy staff, they

*dim.* com - fort me; *dolce* for Thou art with me, Thy rod and Thy

*p* staff, they com - fort me, *con abbandono* they com - fort

me. *pp espressivo* Why art thou cast down,

O my soul? and why art thou dis - qui - et - ed with - in me?

*mf* Hope thou in God, *f* hope thou in God, *mf* who is the

health, *cresc.* who is the health, *f* who is the health, the

health of my coun - te-nance, the health of my

coun - te - nance. *f* Hope thou in God! *p* Hope thou in God!

*cresc.* Hope thou, *poco rit.* hope thou, *Adagio.* hope thou in God!

*p* *cresc.* *poco rit.* *pp*

*Red.* \*

# Paradise Lost.

English version by  
Dr. Th. Baker.

Aria.

ANTON RUBINSTEIN.

Andante con moto. (♩ = 69.)

*p con sentimento*

Tho' all tri -

The first system of the musical score. It features a vocal line in G major (one flat) and 3/4 time. The tempo is 'Andante con moto' with a quarter note equal to 69 beats per minute. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics 'Tho' all tri -' are written under the vocal line.

um - phant the heav'n - ly pow-ers, As they shall e'er the

The second system of the musical score. The vocal line continues with the lyrics 'um - phant the heav'n - ly pow-ers, As they shall e'er the'. The piano accompaniment continues with a steady eighth-note pattern.

vic - try gain, as they shall e'er, e'er

The third system of the musical score. The vocal line continues with the lyrics 'vic - try gain, as they shall e'er, e'er'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

the vic - try gain,

The fourth system of the musical score. The vocal line concludes with the lyrics 'the vic - try gain,'. The piano accompaniment continues with the same rhythmic pattern.

*p*

Yet what is lost un-to man — for ev - er The faith - ful

*p*

*dim.*

Shep - herd views — with pain, Yet what is lost un-to

*dim.*

*cantabile*

man — for ev - er The faith-ful Shep - herd views — with

*p espress.*

pain. *cantabile* Tho' all tri - um-phant, tri -

*p*

*cresc.*

umphant the heav'n - ly pow - ers, As they shall

*dim.*

e'er, e'er the vic - try

*animato p*

gain, Yet what is lost, yet

*espress.*

*animato*

what is lost un - to man for ev - er

*And.* \*

*p* The faith - ful Shepherd, the faith - ful Shep - herd *mf*

views with pain. *poco a poco accel.* *cresc.*

*mf accel.* Tho' all tri - um - phant *f* the heavn - ly

*f* pow - ers, As they shall e'er, as they shall

e'er, e'er the vic - t'ry gain, *ff* *rit.*

Tempo I.

175

*p più tranquillo*

Yet what is lost to man for ev - er The

faith - ful Shep - - - herd views with

pain, yet what is lost,

*p cantabile* *dim.* *p*

yet what is lost he

*dim.* *p molto legato e calando*

views with pain.

*rit.* *pp* *rit.*



## Calvary.

Recitative and Aria.

LOUIS SPOHR.

Recit.

Hast Thou for me a look, a thought? In bit-ter torment is Thy love un-

shaken? I live a - gain! Our love o'er death itself shall triumph. My

soul, henceforth this sin-ful world forget-ting, to heav'n a - spires, where pain is known no

more, nor sin, nor death, but ev-'ry murmur dies; where all Thy chosen saints, at Thy right

hand, in end - less joy shall dwell with Thee for ev - er.

Aria.  
Larghetto. (♩ = 100.)

When this scene of trouble

clos - es, Lord, in Thee my trust re - pos - es:

*mf*  
Love di - vine shall be my stay.

In that hour Thou wilt pro - tect me,

*cresc.*  
And Thy mer - cy will di - rect me, While un -

murm - 'ring I o -

*fz* *dim.*

bey, while un-murm - 'ring

*p cresc. dim. m.d. m.s. p*

*p* o - bey.

*mf* Vain - ly shall the grave close o'er him,

*f* Death is pow - er - less be - fore him, To Thee,

Fa - ther, he as - cends:

*dolce e tranquillo*  
There where sorrows cease to grieve us,

He will to himself re - ceive us, One in Three, our Fa - ther,

Friend! One in Three, our Fa - ther,

Friend! When this scene of trouble

clos - es, Lord, in Thee my trust re - pos - es,

*mf*  
Love di-vine shall be my stay: In that hour Thou wilt pro-

tect me, And Thy mercy will di-rect me, While un-

*p* *f* *cresc.*

murm - 'ring I o -

*ff* *p*

bey, while unmurm - 'ring, while un-

*f* *p*

musm - 'ring

I

o - bey.

*f* *p col canto* *dolce* *cresc.*

*dim.* *p*

*p* *morendo*

15794

Detailed description: This page contains five systems of musical notation for piano and voice. The first system shows the vocal line with the lyrics 'musm - 'ring' and 'I'. The piano accompaniment features a triplet in the right hand and a melodic line in the left hand. The second system continues the vocal line with 'o - bey.' and includes piano markings *f*, *p col canto*, *dolce*, and *cresc.*. The third system shows the piano part with *dim.* and *p* markings. The fourth system continues the piano part with a *p* marking. The fifth system concludes with a triplet in the left hand and a *morendo* marking. The page number 15794 is at the bottom left.

# The Golden Legend.

Aria.

SIR ARTHUR SULLIVAN.

Andante. (♩ = 72.)

My Re -

*p*

*dolce*

This system contains the first four measures of the aria. The vocal line begins with a rest, followed by a half note G4, a quarter note F4, and a half note E4. The piano accompaniment starts with a half note G3, followed by a half note F3, and a half note E3. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

deem - er and my Lord, I be - seech Thee, I en - treat Thee,

This system contains measures 5 through 8. The vocal line continues with a half note D4, a quarter note C4, a half note B3, and a half note A3. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics are 'deem - er and my Lord, I be - seech Thee, I en - treat Thee,'.

Guide me in each act and word, That here - af - ter I may meet Thee,

This system contains measures 9 through 12. The vocal line continues with a half note G3, a quarter note F3, a half note E3, and a half note D3. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics are 'Guide me in each act and word, That here - af - ter I may meet Thee,'.

Watch - ing, waiting, hop - ing, yearning, With my lamp well trimm'd and burn - ing.

This system contains measures 13 through 16. The vocal line continues with a half note C4, a quarter note B3, a half note A3, and a half note G3. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics are 'Watch - ing, waiting, hop - ing, yearning, With my lamp well trimm'd and burn - ing.'.



*p espress.*

If my fee-ble prayer can reach Thee,

*p*

O, my Sav-our, I beseech Thee, Let me fol-low where Thou lead-est,

*cresc.*

Let me, bleeding as Thou bleed-est, Die, if dy-ing I may give

*p*

Life to one who asks to live; And more nearly, dy-ing thus, re-

*p*

sem-ble Thee, O, my Sav-our,

*cresc.*

15794

Let me die, — if dy - ing I may give Life to one who

*cresc.*

asks — to live, And dy - - - - - ing

*f* *dim.*

thus, dy - ing thus, more near - ly re -

*p*

sem - ble Thee: O, — my

*dolce al fine*

*p espress.*

Sav - iour, my Re - deem - er and my Lord.

*dim. e rall.*

*dim. e rall.*

*Ad.* \* *Ad.* \*

# The Light of the World.

Recitative and Aria.

SIR ARTHUR SULLIVAN.

Andante moderato. (♩ = 69.)

*pp* *cresc.*

*dim.* *p* *dim.*

**Recit.** *p*

Where have they laid Him? who will roll a-way the

*pp*

*a tempo* *p*

stone? I shall go to Him, but He shall not re-

*p*

turn to me. Woe is me, woe is

*l.h.* *sf* *sf*

*molto cresc.* me, for the Lord hath add-ed grief to my sor - row. I

*p* *p* *pp*

*dolce* faint-ed in my sigh-ing, And I find no rest! *rall.*

*rall.*

Aria.

Moderato. (♩ = 80.)

Lord, why hid - est Thou Thy face? Lord, *p*

*p*

*cresc.* why hid - est Thou Thy face? why hid - est Thou Thy face?

*cresc.*

*mf*

Lov - er and friend hast Thou put a - way from me,

*p*

*poco cresc.*

and hid my ac - quain - tance out of my sight; *mf* Lov - er and

friend hast Thou put a - way from me, and hid my ac -

quain - tance out of my sight.

*mf*

*cresc.*

*p più animato* *con abbandono*

I am in mis - er - y and at the point to

die. Lord, why sleep - est Thou?

*string.* *cresc.*

*pp* *string.* *cresc.*

why sleep - est Thou? Lord, a -

*mf*

Appassionato.

wake, a - - wake! and be not

*f* *colla voce*

*Re.*

Tempo I.

absent from us for ev - er! Lord,

*dim.* *p* *espress.* *pp*

why hid-est Thou Thy face? Lord, why hid-est Thou Thy face?

*molto cresc.* why hid-est Thou Thy face? *dim.* Lov - er and friend hast Thou

*cresc.* put a - way from me, *p* and hid my ac - quain - tance

*con dolore* out of my sight; I am in mis - er - y and at the

*poco cresc.* point to die. Lord, why sleep - est

*poco a poco cresc.*

Allegro vivace. (♩ = 200.)

*mf*

Thou? why sleep - est Thou?

*f marcato*

*f con energia*

A - wake! Thou that sleep -

*f*

*ff*

est, a - wake! Thou that sleep - est! and a - rise —

*f* *cresc.* *ff*

*ff*

from the

*ff*

dead! —

*sf* *sf* *sf* *f*



## Harvest Cantata.

## Recitative and Aria.

C. M. von WEBER.

*Allegro.* (♩ = 100)

*Recit. p*

Yet not a-lone of la-bor comes our plen-ty.

*a tempo*

How blest is he that trusts in God, Who giv-eth all things we en -

*poco a tempo*

joy. The earth is cloth'd in all her sum-mer beau-ty and au-tumn

*f*

wealth, by God's own hand. Through Him in all our works we pros - per.

*ff*

*mf* *accel.*

He keeps us safe from ev-'ry foe. Though pain and danger may as

*p* *accel.*

*cresc.*

sail us, God sends a message of pro-tea-tion, and by His word a hap-py is-sue

*f* *col canto*

**Aria.**  
Con moto. (♩ = 96)

comes.

*ff* *p*

*p cantabile*

Then does mem-'ry turn to days now pass'd a -

*p cresc.*

way, when all our life seem'd by sor-row o-ver-whelm'd. Oh, what

*b2*

sor - row, oh, what an - guish seiz'd us, poor ones,

while be-fore the mer - cy-seat of God we laid us, min - gling

*dolce con*

pray'rs with bit - ter weep - ing, with bit - ter weep - ing.

*dolore*

Guard us, Lord, for - sake us

*Andantino. (♩ = 60)* *p espress.*

*f* *pp*

nev - er; May Thy grace be ours for ev - er; Make us

*tr* *mf*

trust Thy might - y hand, make us trust Thy might - y

hand, make us trust Thy might - y hand; Lord, we pray Thee,

Lord, we pray Thee, From mis - for - tune keep our land.

*Allegro.* (♩ = 138) *p Recit.*  
The gracious

*tranquillo*  
Fa - ther hears us when we call; For us He stretch - es forth His sav - ing

arm, And we, that low be-fore His footstool fall, Par -

*ff*

Aria. Allegro vivace. (♩ = 144)

take of mercy, and es-cape from harm.

*ff*

*mf con spirito*

Once more we

see, once more we see the good by God pro -

*p*

*espress.*

vid - ed; He car'd for us, we in His care con-fid - ed,

He car'd for us, we \_\_\_\_\_ in His care con - fid - ed.

chil - dren

The hearts of chil - dren are a fa - ther's own,

*p poco a poco cresc.*

If he for kind - ness, if he for kind - ness,

truth is

and for truth, for truth is known, and for truth, for truth is

known, is known.

What we have sown, what we have sown, at length is ripe for

har - vest, har - vest, is ripe for har - vest, while peace has o'er us

shined. The hearts of chil - dren

are a fa - ther's own, If he for

*mf*

kind - ness and truth is known, and for

*cresc.*

*cresc.*

truth is known, and for truth, for

truth is known.

truth is known.

*ff*